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FIVE

SHORT COURSES OF READING

IN

ENGLISH LITERATURE

With Biographical and Critical References

2/27/66

BY

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PROFESSOR OF ENGLISH LITERATURE IN WESLEYAN UNIVERSITY

BOSTON, U.S.A.

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B. 76.

WASHINGTON
AND
HOPKINSIANISM

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PREFACE.

THESE courses of reading were prepared originally for college students, and have been used for several years by classes under my instruction. Frequent requests for copies of the lists of books assigned for reading have induced me to revise and enlarge them, and to print them in a more permanent and convenient form. It is thought that, as now arranged, they may perhaps be of some service not only to other teachers, but to reading-clubs, librarians, and any other readers who are beginning the systematic study of our literature. It is evident, of course, throughout, that, in the books chosen, the editions recommended, the passages assigned to be memorized, this little manual is intended as a guide for the general reader or the beginner, and not for the advanced student of literature.

The courses are — as they are named — short. Only so much reading has been assigned to each one as it has been found practicable for a college student to do thoroughly in connection with an elementary study of literary history extending through one year. Each course is, however, followed by a list of Additional Reading for readers who have time and inclination to make a somewhat more thorough study of the period

it covers; and it is believed that the five courses, taken together with the supplementary lists, will represent not very inadequately the nature and progress of English Literature from the beginning of the Elizabethan period to the present day.

I have confined my selections to *belles lettres*, and have made no attempt to represent the wealth of English writing in history or politics, philosophy or religion. Exception to this rule is made only in the cases where an author, in some one of these departments, by the force of his personality or by the power and charm of his style, has given to his work permanent literary quality. Even the narrowest definition of literature certainly ought not to exclude the best writing of Swift and Burke, of Jeremy Taylor and Cardinal Newman. In the fifth course all selections from fiction have been omitted. This, not because fiction is an unimportant part of the literature of the last half century; but rather because the reader can have little difficulty in choosing for himself the best books of the best recent novelists, while to choose among the host of second-best is not the purpose of this guide.

As a rule, I have recommended not extracts or quotations, but entire works. In some cases, however, where a book or poem is so long that it would be impracticable to include the whole of it in a course so brief as these must be, I have ventured to name a part; but only when such part is clearly separable from the

rest of the work and has some distinct unity of its own.

It will be obvious that the biographical and critical references given with each course make no pretension to bibliographical completeness. These lists aim to be judicious rather than exhaustive. No effort is made to give a full series of biographical data for any author. At the head of each list is usually placed one *brief*, but recent and accurate biography, such as is likely to prove most serviceable to the class of readers for whom these lists are intended; then follows the standard life — if any such there be — and after that, in chronological order, such other works as seem, for any reason, to be of most lasting interest. Similarly, the lists of critical references include only such writing as can present some claim to independent and permanent value as literature.

No references have been given to periodical literature. This rule does, indeed, exclude a few critical essays of the first order of merit that have not yet been collected into volumes; but only a few, and these mostly of recent date. Moreover, detailed references to periodical literature are hardly necessary any longer; all readers having access to long files of periodicals have access also to their "Poole."

COURSE I.

MARLOWE — GREENE — SHAKSPERE BACON — MILTON.

Christopher Marlowe. 1564–1593.

The Tragical History of Doctor Faustus.

Robert Greene. 1550(?)–1592.

Friar Bacon and Friar Bungay.

William Shakspere. 1564–1616.

Henry Fourth, Parts 1 and 2.
As You Like It.
Hamlet.
Antony and Cleopatra.
Winter's Tale.
Sonnets, Nos. 29, 30, 33, 73, 98, 99, 110, 111, 116, 146.

Francis Bacon. 1561–1626.

Essays, Nos. 1, 2, 3, 8, 10, 11, 16, 19, 22, 27, 46, 50.

John Milton. 1608–1674.

L'Allegro and Il Penseroso.
Comus.
Lycidas.
Paradise Lost, Book I.
Samson Agonistes.

PASSAGES TO BE MEMORIZED.

Marlowe. Faustus, Scene XIII. ll. 91–100.

Shakspere. As You Like It, Act II. Sc. 1, ll. 1–18; Act II. Sc. 7, Song: "Blow, blow thou winter wind."

Hamlet, Act I. Sc. 3, ll. 58–80; Act III. Sc. 1, ll. 56–89, 150–161; Act V. Sc. 1, ll. 173–189.

Antony and Cleopatra, Act IV. Sc. 12, ll. 1–22; Act IV. Sc. 13, ll. 73–91.

Winter's Tale, Act IV. Sc. 4, ll. 79–146.

Sonnets 30, 73.

Milton. L'Allegro, ll. 57–90.

Il Penseroso, ll. 61–84, 155–166.

Comus, ll. 453–463, 555–564, 890-900, 1018–1023.

Lycidas, ll. 112–131.

Paradise Lost, Book I. ll. 589–612.

Samson Agonistes, ll. 665–704, 1745–1758.

NOTES.

I. EDITIONS RECOMMENDED.

Marlowe. Doctor Faustus, and Greene's Friar Bacon and Friar Bungay. Edited by A. W. Ward. [Clarendon Press Series.]

Bacon. 1. Essays, with Introduction and Notes by F. G. Selby.

2. Essays. Edited by W. Aldis Wright.

Milton. 1. English Poems. Edited, with Life, Introduction, and Notes, by R. C. Browne. 2 vols. [Clarendon Press Series.]

2. Poetical Works. Edited, with Introduction, by David Masson. [Globe Edition.]

3. Poetical Works. Edited, with an Introduction and Notes, by David Masson. 3 vols. (This is the standard edition.)

II. ADDITIONAL READING.

1. FROM AUTHORS ALREADY MENTIONED.

Shakspere.

The plays of Shakspere named above are selected as representing, each one phase of his work — history, English and Roman, comedy, tragedy, and romance. Read in chronological order, as named, they may also suggest the changes in Shakspere's themes and the development of his genius. There is, perhaps, hardly need of direction in the choice of further reading from

Shakspere; the following plays may, however, be mentioned as among his most characteristic, and as illustrating well his subjects and his manner at different periods of his life. The order in which they are mentioned is the probable order of composition:

A Midsummer Night's Dream.
Romeo and Juliet.
Richard II.
The Merchant of Venice.
Twelfth Night.
Julius Cæsar.
Othello.
Lear.
Macbeth.
Cymbeline.
The Tempest.

2. From Contemporary Authors.

Drama.

Ben Jonson. 1574–1637.
Every Man in His Humour.
The Alchemist.

Francis Beaumont and *John Fletcher*, 1586–1616, 1576–1625.
Philaster.

John Webster.
The Duchess of Malfy.

[All these plays, except the first, may be found,

slightly expurgated for students' use, in "The Best Elizabethan Plays," edited by W. R. Thayer, 1890.]

Poetry.

Contemporary with Shakspere.

Edmund Spenser. 1552–1599.

The Faery Queen: Book I., with the Introductory Letter to Walter Raleigh. Edited by G. W. Kitchin. [Clarendon Press Series.]

Ben Jonson.

Sad Shepherd.

Underwoods.

Lyrics from Elizabethan Song Books. Edited by A. H. Bullen. 1889.

Palgrave's Golden Treasury of English Songs and Lyrics. Book I.

Contemporary with Milton.

Robert Herrick. 1591–1674.

From The Hesperides, the following: The Argument of His Book, All Things Decay and Die, Delight in Disorder, The Bag of the Bee, A Country Life — to his Brother, To Virgins to Make Much of Time, To Primroses Filled with Morning Dew, To Anthea Who May Command Him, To Daffodils, To Blossoms, His Winding Sheet, Ode to Sir Clipsebie Crew, His Prayer to Ben Johnson, The Night Piece to Julia.

Andrew Marvell. 1620–1678.

The Bermudas, To His Coy Mistress, An Epitaph, The Garden, A Drop of Dew, Appleton House, An Elegy upon the Late Lord Protector.

Prose.

Contemporary with Shakspere.

Philip Sidney. 1554–1586.

Defense of Poesy. Edited by Albert S. Cook, 1890, or edited by Evelyn S. Shuckburgh, 1890.

John Lyly. 1553–1601.

Euphues, or the Anatomie of Wit. [Arber's English Reprints.]

Contemporary with Milton.

Jeremy Taylor. 1613–1667.

The Rule and Exercise of Holy Dying, Chapter I.

Sermons: On the Return of Prayers, On the Fruits of Sin.

Sir Thomas Browne. 1605–1682.

Religio Medici.

Isaak Walton. 1593–1683.

The Complete Angler.

John Bunyan. 1628–1688.

The Pilgrim's Progress.

III. SELECT WORKS OF REFERENCE.

General Literary History and Characteristics.

George Saintsbury. History of Elizabethan Literature. 1887. (Best literary history of the period.)

Edmund W. Gosse. Seventeenth Century Studies. 1883. (Specially valuable for studies of the minor poets, 1603–1660.)

History of the Drama.

A. W. Ward. History of the British Drama, Vol. I. 1875.

J. A. Symonds. Shakespeare's Predecessors. 1884.

Karl Elze. Life of Shakespeare. Translated by L. Dora Schmitz. Chapter IV., The Theatre. 1888.

J. M. Manly. Specimens of the Pre-Shaksperean Drama, Vol. I., Introduction. 1892.

Briefer accounts may be found in the Introductions of the editions of Shakspere by Hudson, White, Knight, and others.

Shakspere.

1. Biography, and Studies of his Character.

J. O. Halliwell-Phillips. Outlines of the Life of Shakespeare. 2 vols. Seventh edition. 1887.

(Contains a very large collection of facts and documents illustrating the life of Shakspere.)

Edward Dowden. A Primer of Shakspere. (The best very brief hand-book of Shakspere information.)

Karl Elze. The Life of Shakspeare. Translated by L. Dora Schmitz. 1888.

Ralph Waldo Emerson. Shakespeare, the Poet. [Representative Men. 1850.]

Walter Bagehot. Shakespeare, the Man. 1853. [Literary Studies, Vol. I.]

2. CRITICISM.

S. T. Coleridge. Notes and Lectures on the Plays of Shakspeare. 1811–12, 1818. [Works, Vol. IV. 1871.]

Mrs. A. M. Jameson. Characteristics of Women. Second edition.

J. R. Lowell. Shakespeare Once More. [Among My Books, Vol. I. 1870.]

E. P. Whipple. Literature of the Age of Elizabeth. 1871.

H. N. Hudson. Shakespeare's Life, Art, and Characters. 2 vols. 1872.

Edward Dowden. Shakspere: His Mind and Art. 1875.

G. G. Gervinus. Shakespeare Commentaries. Translated by F. E. Bunnètt. 1875.

F. Kreyssig. Vorlesungen über Shakespeare. 2 vols. 1877. (Of the great mass of German criticism on Shakspere, Kreyssig's is, perhaps, the best; but, unfortunately, it has not yet been translated.)

H. H. Furness. A New Variorum Edition of Shakespeare. Edited by Horace Howard Furness. Romeo and Juliet, Macbeth, Hamlet, Othello, Merchant of Venice, Lear, As You Like It, The Tempest. 1873–1892. (This admirable edition, besides much matter illustrating the text, contains a copious selection of the best criticism, English and foreign. It is, for the general student, the best storehouse of information upon the plays thus far included in it.)

R. G. Moulton. Shakespeare as a Dramatic Artist. Second edition. 1890.

Bacon.

R. W. Church. Bacon. [English Men of Letters Series.] 1884.

Encyclopædia Britannica. Ninth edition. Article, "Bacon."

E. P. Whipple. Literature of the Age of Elizabeth. 1871.

Milton.

1. Biography.

Mark Pattison. Milton. [English Men of Letters Series.] 1880.

Richard Garnett. Life. [Great Writers Series.] 1890.

David Masson. The Life of Milton in Connexion with the History of His Time. 6 vols. (This is the standard life of Milton, but it is prolix and voluminous. Chapter VI. of Vol. I. gives a valuable estimate of the condition of English Literature when Milton began his work.)

Thomas De Quincey. Life of Milton. 1859. [Works, Masson's edition, Vol. IV.]

R. C. Browne. Introduction to the Clarendon Press Edition of Milton, Vol. I. 1870.

Stopford Brooke. Milton. [Classical Writers Series.] 1879.

2. Criticism.

S. T. Coleridge. Lectures on Shakespeare and Milton. 1812. [Works, Vol. IV. 1871.]

T. B. Macaulay. Milton. 1825. [Essays, Vol. I.]

W. S. Landor. Imaginary Conversations, Southey and Landor. 1829. (On Milton's diction and style.)

Thomas De Quincey. On Milton. 1839. [Works, Masson's edition, Vol. X.]

Walter Bagehot. Milton. 1859. [Literary Studies, Vol. I.]

Frederic D. Maurice. Milton. [The Friendship of Books, and other Essays. 1874.]

J. R. Lowell. Milton. [Among My Books, Vol. II. 1876.]

Edmond Scherer. Milton and Paradise Lost. [Essays on English Literature. Translated by George Saintsbury. From Etudes sur la Littérature Contemporaine, Tome VI. 1882.]

Matthew Arnold. 1. A French Critic on Milton. [Mixed Essays. 1880.]

2. Milton. [Essays in Criticism. Second Series. 1888.]

A. Birrell. Milton. [Obiter Dicta. Second Series. 1887.]

Spenser.

R. W. Church. Spenser. [English Men of Letters Series.] 1879.

G. L. Craik. Spenser, and His Poetry. 3 vols. 1871.

William Hazlitt. On Spenser. [Lectures on the Poets. 1818.]

Frederic D. Maurice. Spenser's Faery Queen. [The Friendship of Books, and other Essays. 1874.]

J. R. Lowell. Spenser. [Among My Books, Vol. II. 1876.]

Edward Dowden. Spenser, the Poet and Teacher. [Transcripts and Studies. 1888.]

Bunyan.

J. A. Froude. Bunyan. [English Men of Letters Series.] 1880.

T. B. Macaulay. John Bunyan. 1830. [Essays, Vol. I.]

J. Browne. John Bunyan: His Life, Times, and Work. 1885.

ADDITIONAL REFERENCES.

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COURSE II.

DRYDEN — ADDISON — STEELE SWIFT — POPE.

BIOGRAPHICAL INTRODUCTION.

Johnson's Lives of the Poets — Dryden, Swift, Pope.
Thackeray's Lectures on the English Humourists.

John Dryden. 1631–1701.

Absalom and Achitophel.

Joseph Addison. 1672–1719.

1. Spectator, Nos. 1, 2, 5, 10, 12, 13, 26, 34, 35, 37, 58, 59, 60, 81, 92, 98, 105, 106, 108, 110, 112, 115, 117, 119, 122, 123, 124, 125, 126, 130, 131, 159, 177, 269, 295, 329, 335, 383, 435, 445, 459, 476, 481, 494, 517, 557.
   (With the exception of No. 26, all these papers are to be found in Arnold's Selections from the Spectator, mentioned below.)
2. *Or,* The selections contained in either Green's or Winchester's edition, entire. (See below, "Editions Recommended.")

Richard Steele. 1672–1729.

Selections from Steele's Papers in the Tatler, Spectator, and Guardian. Edited by Austin Dobson. The following Essays: Nos. 10, 17, 26, 29, 31, 34, 35, 36, 37, 38, 41, 42, 43, 44, 45, 46, 50, 53, 54, 55, 61, 62, 63, 75, 76, 82, 86, 104, 122.

Jonathan Swift. 1667–1745.

The Tale of a Tub — without the Digressions.

An Argument against Abolishing Christianity in England.

The Journal to Stella, I.–VII.

Alexander Pope. 1688–1744.

The Rape of the Lock.

The Epistle to Doctor Arbuthnot.

PASSAGES TO BE MEMORIZED.

Dryden. Absalom and Achitophel, ll. 150–181.

Addison. Spectator, No. 26. Reflections in Westminster Abbey, the last paragraph.

Pope. The Rape of the Lock, Canto II. ll. 1–19. Epistle to Doctor Arbuthnot, ll. 193–214.

Thackeray. Lecture on Addison, last paragraph. Lecture on Steele, the three paragraphs of which the first begins, — "Our third humorist comes to speak upon the same subject."

NOTES.

I. EDITIONS RECOMMENDED.

Dryden. 1. Select Poems. Edited by W. D. Christie. [Clarendon Press Series.]

2. Poetical Works. Edited by W. D. Christie. [Globe Edition.]

3. Works. Edited by George Saintsbury. 18 vols. (This is a reissue of Walter Scott's edition — the standard edition.)

Addison. 1. Selections from Addison's papers contributed to the Spectator. Edited by Thomas Arnold. [Clarendon Press Series.]

2. The Spectator, with Introduction, Notes, and Index by Henry Morley.

3. Selections from Addison. Edited by J. R. Green.

4. Selected Essays. Edited by C. T. Winchester.

Steele. Selections from the Tatler, Spectator, and Guardian. Edited, with Introduction and Notes, by Austin Dobson. [Clarendon Press Series.]

Swift. 1. The Tale of a Tub, Gulliver's Travels, and other works. Edited by Henry Morley. 2 vols. [Carisbrooke Library.]

2. Works, with Notes and a Life of the Author, by Sir Walter Scott. 19 vols. Second edition.

(This is the standard edition, and was reprinted, without change, 1883–84.)

Pope. 1. Poetical Works. Edited, with Notes and a Memoir, by A. W. Ward. [Globe Edition.]

2. Satires and Epistles. Essay on Man. Edited by Mark Pattison. 2 vols. [Clarendon Press Series.]

3. Works, with Introductions and Notes by W. Elwin and W. J. Courthope. 10 vols. (This is the standard edition.)

II. ADDITIONAL READING.

1. FROM AUTHORS ALREADY MENTIONED.

Dryden. Religio Laici.
Ode on Saint Cecilia's Day.
Ode on Mrs. Anne Killigrew.
Essay on Dramatic Poesy. [Edited, with Notes, by Thomas Arnold.]

Addison. The Play of Cato.

Steele. Letters to His Wife. [Correspondence, edited by J. Nichols, Vol. I.]

Swift. The Battle of the Books.
The Bickerstaff Papers.
The Examiner, Nos. 15, 16, 19, 21, 27, 33, 35, 39, 43.
The Drapiers' Letters, I.–IV.
Gulliver's Travels.

Pope. The Essay on Criticism.
Moral Epistles, III., IV., — Of the Use of Riches.

Imitations of Horace, First Epistle of Book Second, — To Augustus.
The Essay on Man.
Letters to Swift.

2. From Contemporary Authors.

Samuel Butler. 1600–1680.
Hudibras, Part I.

Daniel Defoe. 1663–1731.
The Shortest Way with Dissenters.
The Apparition of Mrs. Veal.
Robinson Crusoe.

Henry St. John, Viscount Bolingbroke. 1678–1751.
The Idea of a Patriot King.

Matthew Prior. 1664–1721.
The Secretary. To a Child of Quality. The Garland. Cloe Jealous. Answer to Cloe Jealous. A Better Answer. To a Lady Refusing to Continue a Dispute.

III. SELECT WORKS OF REFERENCE.

General Literary History and Characteristics.

(*Bishop*) *George Berkeley.* Alciphron, or the Minute Philosopher. 1732. [Works, edited by A. C. Fraser, Vol. II.]

T. B. Macaulay. History of England. Chapter III. 1848.

Leslie Stephen. A History of English Thought in the Eighteenth Century. Chapter XII. 1876.

J. Stoughton. Religion in England in the Eighteenth Century. 2 vols. 1878.

W. E. H. Lecky. History of England in the Eighteenth Century. Chapters IV., IX. 1879.

H. Hettner. Geschichte der Englischen Literatur, 1660–1770. Vierte Auflage. 1881.

A. Beljame. Le Public et les Hommes de Lettres en Angleterre au XVIII^e^ Siècle. 1881. (An excellent work.)

T. S. Perry. English Literature in the Eighteenth Century. 1883.

Frederic Harrison. A Few Words about the Eighteenth Century. 1883. [The Choice of Books and other Essays.]

Edmund Gosse. 1. From Shakespeare to Pope. 1885.

2. A History of Eighteenth Century Literature, 1660–1780. 1889. (The best sketch of the literature of this period.)

Dryden.

G. Saintsbury. Dryden. [English Men of Letters Series.] 1881.

Walter Scott. Life. 1806. (Included in Saintsbury's edition of the Works.)

T. B. Macaulay. Dryden. 1828. [Essays, Vol. I.]

W. D. Christie. Biographical Memoir. [Prefixed to Globe Edition. 1870.]

J. R. Lowell. Dryden. [Among My Books, Vol. I. 1870.]

Addison.

W. J. Courthope. Addison. [English Men of Letters Series.] 1884.

T. B. Macaulay. Life and Writings of Addison. 1843. [Essays, Vol. III.]

Steele.

Austin Dobson. Richard Steele. [English Worthies Series.] 1886.

George A. Aitken. The Life of Richard Steele. 2 vols. 1889. (The latest and fullest life.)

John Forster. Richard Steele. [Biographical Essays. Third edition. 1860.]

Swift.

Leslie Stephen. Swift. [English Men of Letters Series.] 1882.

John Forster. Life. 1876. (This work, which promised to be the best life of Swift, was left unfinished by Mr. Forster at his death. It carries the record of Swift's career only to the year 1711.)

Henry Craik. Life. 1882. (This is the latest and fullest life of Swift.)

W. E. H. Lecky. Leaders of Public Opinion in Ireland, — Swift. 1880.

Pope.

Leslie Stephen. Pope. [English Men of Letters Series.] 1880.

W. J. Courthope. Life. (Forms Vol. V. of Elwin and Courthope's edition of Pope's Works referred to above. This is the latest and best life of Pope.) 1889.

J. R. Spence. Anecdotes and Observations of Books and Men, from the Conversation of Mr. Pope. (Valuable contemporary memoranda.) Second edition. 1858.

William Hazlitt. Lectures on the English Poets. 1818.

Thomas De Quincey. 1. A Life of Pope for the Encylopædia Britannica. Seventh edition. 1827–42. [Works, Masson's edition, Vol. IV.]
2. On the Poetry of Pope. 1848. [Works, Masson's edition, Vol. XI.]

J. Conington. The Poetry of Pope. [Oxford Essays. 1858.]

J. R. Lowell. Pope. [My Study Windows. 1873.]

Leslie Stephen. Pope as a Moralist: Mr. Elwin's edition of Pope. [Hours in a Library, Vol. I. 1874.]

C. A. Sainte-Beuve. Pope as a Poet. [English Portraits. Translated from the Causeries du Lundi. 1875.]

C. W. Dilke. Pope's Writings. [Papers of a Critic, Vol. I. 1875.]

John Dennis. Alexander Pope. [Studies in English Literature. 1876.]

A. Birrell. Pope. [Obiter Dicta. Second Series. 1887.]

Defoe.

William Minto. Defoe. [English Men of Letters Series.] 1879.

William Lee. Life. 3 vols. 1869. (Most complete life.)

John Forster. Defoe. [Biographical Essays. Third edition. 1860.]

Leslie Stephen. Defoe's Novels. [Hours in a Library, Vol. I. 1874.]

John Dennis. Daniel Defoe. [Studies in English Literature. 1876.]

Bolingbroke.

Walter Bagehot. Bolingbroke. 1863. [Biographical Studies.]

J. Churton Collins. Bolingbroke: A Historical Study. 1886.

ADDITIONAL REFERENCES.

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COURSE III.

GRAY — GOLDSMITH — JOHNSON — BURKE COWPER — BURNS.

BIOGRAPHICAL INTRODUCTION.

Leslie Stephen's Life of Johnson.
Dobson's Life of Goldsmith.
Morley's Life of Burke.

Thomas Gray. 1716–1771.

Elegy Written in a Country Church-Yard.
Ode on a Distant Prospect of Eton College.

Oliver Goldsmith. 1728–1774.

The Deserted Village.
Retaliation.
The Vicar of Wakefield.

Samuel Johnson. 1709–1785.

The Vanity of Human Wishes.
Rasselas.

Edmund Burke. 1729–1797.

Speech on American Taxation, April 19, 1774.
Speech on Conciliation with America, March 22, 1775.
Reflections on the Revolution in France — the first half, to the close of the defence of the Established Church in England.
Letter to a Noble Lord on His Pension.

William Cowper. 1731–1800.

Lines to His Mother's Picture.
To Mary.
The Task, — Book I., The Sofa.

Robert Burns. 1759–1796.

The Twa Dogs.
The Farmer's Address to his Auld Mare, Maggie.
Death and Dr. Hornbook.
Address to the Deil.
Epistle to Davie.
The Cotter's Saturday Night.
To a Mouse.
To a Louse on a Lady's Bonnet.
To a Mountain Daisy.
Tam o' Shanter.
Songs: The Lass o' Ballochmyle, Duncan Gray, Contented wi' Little, Tam Glen, Of a' the Airts the Wind Can Blaw, The Banks o' Doon, O Wert Thou in the Cauld Blast, Mary

Morison, Ae Fond Kiss and Then We Sever, Highland Mary, To Mary in Heaven, For a' that an' a' that.

PASSAGES TO BE MEMORIZED.

Gray. Elegy in a Country Church-Yard, stanzas 1–9, 14.

Ode on a Distant Prospect of Eton College, stanzas 2, 10.

Goldsmith. The Deserted Village, ll. 1–14, 140–192.

Burke. Speech on Conciliation with America, paragraph beginning, "Sir, I think you must perceive that I am resolved this day to have nothing at all to do with the question of the right of taxation."

Reflections on the Revolution in France, paragraph describing Marie Antoinette.

Letter to a Noble Lord, paragraph beginning, "Such are *their* ideas, such *their* religion, and such *their* law."

Cowper. To Mary.

The Task, Book I. ll. 154–180.

Burns. The last stanza of the Lines To a Mouse, and To a Louse.

Epistle to Davie, stanza 5.

Cotter's Saturday Night, stanzas 3, 12.

Highland Mary.

For a' that an' a' that.

NOTES.

I. EDITIONS RECOMMENDED.

Gray. 1. Selected Poems. Edited by Edmund Gosse.

2. Select Poems. Edited by W. J. Rolfe.

3. Works in Prose and Verse. Edited by Edmund Gosse. 4 vols. (The latest and best complete edition.)

Goldsmith. 1. Selected Poems. Edited, with Notes, by Austin Dobson. [Clarendon Press Series.]

2. Select Poems. Edited by W. J. Rolfe.

3. The Miscellaneous Works of Oliver Goldsmith. With Biographical Essay by Prof. Masson. [Globe Edition.]

4. The Vicar of Wakefield. Plays and Poems. With an Introduction by Henry Morley. [Morley's Universal Library.]

5. Works. Containing pieces hitherto uncollected, and a Life of the Author. With Notes, from various sources, by J. W. M. Gibbs. [Bohn's Standard Library.] 5 vols. (The latest and most complete edition.)

Johnson. 1. Rasselas. Edited, with Introduction and Notes, by G. B. Hill. [Clarendon Press Series.]

2. Vanity of Human Wishes. Edited, with Notes, by E. J. Payne. [Clarendon Press Series.]

3. The Works of Samuel Johnson. Oxford, 1823–1825. 11 vols. [Oxford Classic Edition — the standard edition.]

Burke. 1. Burke. Select Works. With Introduction and Notes by E. J. Payne. Vol. I. Thoughts on the Present Discontents; The Two Speeches on America. Vol. II. Reflections on the Revolution in France. Vol. III. Letters on a Regicide Peace. [Clarendon Press Series.]

2. Speeches on the American War, and Letter to the Sheriffs of Bristol. With Introduction and Notes by A. J. George.

3. Complete Works. 8 vols. [Bohn's Standard Library.]

Cowper. 1. Poetical Works. Edited by William Benham. [Globe Edition.]

2. Select Works. Edited, with Introductions and Notes, by H. T. Griffith. Vol. I. Didactic Poems of 1782, Select Minor Pieces. Vol. II. The Task, Tirocinium, Minor Poems. [Clarendon Press Series.]

3. Letters. Edited by William Benham.

Burns. 1. Complete Works. Edited by Alexander Smith. [Globe Edition.] (Perhaps the most compact and convenient of the many editions of Burns. Unfortunately, however, the poems are not arranged in chronological order, and most are not dated.)

2. Life and Works. Edited by Robert Chambers. 4 vols. (In this edition the poems are set in their proper order in connection with a Life of the Poet.)
3. The Complete Poetical Works. [Riverside Edition.] 3 vols in 1.
4. The Complete Works. Edited, with a Summary of Burns' Career and Genius, by William Scott Douglas. 6 vols.
5. Selected Poems. Edited, with Introduction, Notes, and Glossary, by J. Logie Robertson. (A very well chosen volume of selections.)

II. ADDITIONAL READING.

1. FROM AUTHORS ALREADY MENTIONED.

Goldsmith. She Stoops to Conquer.

The Citizen of the World, Letters: 1, 2, 4, 13, 21, 41, 51, 92, 100, 117.

Essays: On the Use of Language, Beau Tibbs, On the English Clergy and Popular Preachers, A Reverie at the Boar's Head Tavern, Adventures of a Strolling Player.

Johnson. Taxation No Tyranny. (This may be considered as an answer to Burke's Speech on Conciliation with America.)

Review of a Free Inquiry (by Soame Jenyns) into the Nature and Origin of Evil. (This is, perhaps, Johnson's most vigorous and characteristic paper.)

The Life of Savage.
Letter to Lord Chesterfield, Feb., 1755.

Burke. Thoughts on the Causes of the Present Discontents. 1770.
Letter to the Sheriffs of Bristol. 1777.
Speech before the Bristol Election. 1780.
Reflections on the Revolution in France — entire. 1790.
Appeal from the New to the Old Whigs. 1791.

Cowper. The Task, Book IV., The Winter Evening.
Selections from Cowper's Letters, especially those to Joseph Hill, William Unwin, and Lady Hesketh.

Burns. The Holy Fair, The Brigs of Ayr, The Vision, The Unco Guid, Halloween, The Jolly Beggars, Dedication to Gavin Hamilton, The Kirk's Alarm, To the Guidwife of Wauchope House, Epistles to John Lapraik.
Of the songs, nearly all have some excellence.
Selections from Burns' Letters, especially those to Mrs. Dunlop and to Miss Margaret Chalmers. The correspondence with Mrs. M'Lehose ("Clarinda") illustrates an important but not very creditable episode in Burns' life.

2. From Contemporary Authors.

Poetry.

James Thomson. 1700–1748.
The Seasons, — Spring, Summer.

William Collins. 1721–1756.
Ode written in 1746.
Ode to Evening.
The Passions.
Dirge in Cymbeline.

Prose. — The Rise of the Novel.

Samuel Richardson. 1689–1761.
Pamela ; or, Virtue Rewarded.

Henry Fielding. 1707–1754.
Tom Jones.

Laurence Sterne. 1713–1768.
Tristam Shandy.

Frances Burney, Madame D'Arblay. 1752–1840.
Evelina.

III. SELECT WORKS OF REFERENCE.

General Literary History and Characteristics.

See the list of works given under Course II. Additional illustrations of the life of this period, especially the later portion of it, may be found in the following works : —

James Boswell. Life of Samuel Johnson. (See below.)

Madame D'Arblay (*Frances Burney*). 1. Diary and Letters. 7 vols. 1842–1846.
2. Early Journals. 2 vols. 1889.

Horace Walpole. Letters. Edited by Peter Cunningham. 9 vols. Revised edition. 1891.

W. M. Thackeray. Lectures on the Four Georges. 1861.

W. E. H. Lecky. History of England in the Eighteenth Century. Chapter XXIII. 1887.

The Rise of the Novel.

David Masson. British Novelists and their Styles. 1859.

William Forsyth. Novels and Novelists of the Eighteenth Century. 1871.

B. Tuckerman. A History of English Prose Fiction. 1882.

J. J. Jusserand. The English Novel in the Time of Shakespeare. 1890. [For the Origins of English Prose Fiction.]

Gray.

Matthew Arnold. Gray. [Essays in Criticism, Second Series. 1888.]

J. R. Lowell. Gray. [Latest Literary Essays. 1892.]

Goldsmith.

Austin Dobson. Life. [Great Writers Series.] 1888. (Best brief life.)

John Forster. Life and Times of Oliver Goldsmith.

2 vols. Fifth edition. 1871. (The standard life.)

Thomas De Quincey. Goldsmith. 1848. [Works, Masson's edition, Vol. IV.] (A review of the first edition of Forster's Life, and mostly concerned with the condition of society in Goldsmith's day.)

Washington Irving. Life. 1849.

T. B. Macaulay. Goldsmith. 1856. [Works, Vol. IV.] (Written for the Encyclopædia Britannica, and retained in the ninth edition.)

William Black. Goldsmith. [English Men of Letters Series.] 1878.

Johnson.

Leslie Stephen. Johnson. [English Men of Letters Series.] 1878. (The best brief sketch of Johnson's life.)

James Boswell. Life of Samuel Johnson. Edited by George Birkbeck Hill. 6 vols. 1887. (This is the latest and much the best edition of Boswell, — the best biography in the language, and quite indispensable to any student of last century literature.)

W. S. Landor. Imaginary Conversations between Samuel Johnson and John Horne Tooke. 1829. [Imaginary Conversations, Vol. III.]

T. B. Macaulay. 1. Samuel Johnson. 1831. [Essays, Vol. I.] (A review of Croker's edition of Boswell.)

2. Life of Johnson. 1856. Written for the Encyclopædia Britannica, and retained in the ninth edition. [Works, Vol. IV.]

Thomas Carlyle. Samuel Johnson. 1832. [Critical and Miscellaneous Essays.]

G. B. Hill. Dr. Johnson, His Friends, and His Critics. 1878.

Leslie Stephen. Dr. Johnson's Writings. [Hours in a Library. Second Series. 1881.]

F. Grant. Life of Johnson. [Great Writers Series.] 1887.

A. Birrell. Dr. Johnson. [Obiter Dicta. Second Series. 1887.]

Burke.

John Morley. Edmund Burke. 1888. (The best sketch of Burke's life and work.)

A. Birrell. Edmund Burke. [Obiter Dicta. Second Series. 1887.]

The events that called out those writings of Burke assigned in this course, may be briefly studied in the following works: —

1. For the American War.

J. R. Green. History of the English People. Book IX., Chapter II.

W. H. Lecky. History of England in the Eighteenth Century. Chapters XII., XIV.

T. E. May. Constitutional History of England. Chapters I., XVII.

G. Bancroft. History of the United States. Vols. IV.–VI.

2. For the French Revolution.

B. M. Gardiner. The French Revolution. [Epochs of History Series.]

F. A. Mignet. History of the Revolution.

A. De Tocqueville. The Ancient Regime and the Revolution.

C. K. Adams. Democracy and Monarchy in France.

James Mackintosh. Vindiciae Gallicae. (This is the ablest contemporary rejoinder to Burke's Reflections on the Revolution.)

Cowper.

W. Benham. Memoir. (Prefixed to the Globe Edition of Cowper's Poems. 1879. A very good sketch of Cowper's life.)

Robert Southey. Life of Cowper. 3 vols. 1835.

Walter Bagehot. William Cowper. 1855. [Literary Studies, Vol. I.]

C. A. Sainte-Beuve. Cowper. [English Portraits. Translations from the Causeries du Lundi. 1875.]

Stopford A. Brooke. Theology in the English Poets — Cowper. 1875.

Leslie Stephen. Cowper and Rousseau. [Hours in a Library, Third Series. 1879.]

Goldwin Smith. Cowper. [English Men of Letters Series.] 1880.

Mrs. [*M. O.*] *Oliphant.* Literary History of England. Vol. I. 1882.

G. E. Woodberry. Three Men of Piety — Bunyan, Cowper, Channing. [Studies in Letters and Life. 1890.]

Burns.

J. C. Shairp. Burns. [English Men of Letters Series.] 1879.

J. S. Blackie. Life. [Great Writers Series.] 1888.

William Hazlitt. On Burns. [Lectures on the English Poets. 1818.]

Thomas Carlyle. 1. Burns. 1828. [Critical and Miscellaneous Essays.]

2. Burns. The Hero as Man of Letters. 1840. [Heroes and Hero Worship.]

R. Chambers. Life [and Works]. 4 vols. 1851. (Same work mentioned above, p. 27.)

Charles Kingsley. Burns and His School. 1851. [Works, Vol. XX.]

John Wilson. Genius and Character of Burns. [Works, Vol. VII. 1857.]

J. G. Lockhart. Life. Enlarged edition. Edited by W. S. Douglas. 1882.

J. C. Shairp. Scottish Song and Burns. [Aspects of Poetry. 1882.]

Mrs. [*M. O.*] *Oliphant.* Literary History of England. Vol. I. 1882.

A. Lang. To Burns. [Letters to Dead Authors. 1886.]

R. L. Stevenson. Some Aspects of Robert Burns. [Familiar Studies of Men and Books. 1887.]

ADDITIONAL REFERENCES.

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COURSE IV.

WORDSWORTH — COLERIDGE DE QUINCEY — LAMB — BYRON — SHELLEY KEATS.

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William Wordsworth. 1770–1850.

1. From the volume of Selections chosen and edited by Matthew Arnold, the following: The Reverie of Poor Susan, Song at the Feast of Brougham Castle, The Leech Gatherer, The Brothers, Michael, all the "Lyrical Poems," Laodameia, Character of the Happy Warrior, Ode to Duty, Ode on Intimations of Immortality, Sonnets 8, 9, 10, 19, 23, 27, 29, 36, Influence of Natural Objects, There was a Boy, Yew Trees, Lines above Tintern Abbey, To My Infant Daughter, French Revolution, A Farewell, Stanzas in Thomson's Castle of Indolence, Matthew, The Fountain, A Poet's Epitaph, Lines on the Death of Mr. Fox, A Picture of Peele Castle, Evening Voluntaries.
2. *Or*, From the volume of Selections from Wordsworth, with Notes, by A. J. George, the following: Poems of the years 1798, 1799; of

the year 1800 — There is an Eminence, Michael; of the year 1802 — The Leech Gatherer, A Farewell, Stanzas in Thomson's Castle of Indolence, To H. C., To the Daisy — the three poems; Poems of the years 1803, 1804; of the year 1805 — Ode to Duty, To a Skylark, A Picture of Peele Castle; Poems of the years 1806, 1807; Sonnets of the year 1802.

Samuel Taylor Coleridge. 1772–1834.

The Rime of the Ancient Mariner.

Love.

Biographia Literaria, Chapters IV., XIV., XVII., XIX., XXII.

Thomas De Quincey. 1785–1859.

Recollections of Coleridge and Wordsworth. [Masson's edition of De Quincey's Works, Vol. II., Chapters II.–V.]

The Affliction of Childhood. [Masson's edition, Vol. I., Chapter II.]

The English Mail Coach. [Masson's edition, Vol. XIII.]

Charles Lamb. 1775–1834.

Of the Essays of Elia, the following: Christ's Hospital Five and Thirty Years Ago, A Chapter on Ears, A Quakers' Meeting, My Relations, Mackery End in Hertfordshire, Dream Children,

A Dissertation upon Roast Pig, The Superannuated Man, Old China.

George Gordon Noel Byron. 1788–1824.

Childe Harold, Canto IV.

Percy Bysshe Shelley. 1792–1822.

1. From the volume of Poems from Shelley, selected and arranged by Stopford A. Brooke, the following: Hymn to Intellectual Beauty, Ode to Liberty, "Poems of Nature and Man," and "Poems of Pure Nature," The Sensitive Plant, Last Love Poems, Adonais, Ode to the West Wind.
2. *Or,* The following Poems in chronological order: Hymn to Intellectual Beauty, Mont Blanc, In Dejection near Naples, Lines Written among the Euganean Hills, Ode to the West Wind, The Sensitive Plant, The Cloud, To a Skylark, Ode to Liberty, Adonais, "Music when soft voices die," The Aziola, Song — "Rarely comest thou, Spirit of Delight," "One word is too often profaned," A Lament, To Jane — The Invitation, To Jane — The Recollection, With a Guitar — to Jane, Lines in the Bay of Lerici, Hellas — closing chorus.

John Keats. 1796–1821.

The Eve of St. Agnes.
Ode to a Nightingale.

Ode on a Grecian Urn.
To Autumn.
Hyperion, Book I.
La Belle Dame sans Merci.
Sonnets: On Looking into Chapman's Homer, "How many bards gild the lapses of time," "Keen fitful gusts are whisp'ring here and there," On the Grasshopper and Cricket, "When I have fears that I may cease to be," "Bright star! would I were steadfast as thou art."

PASSAGES TO BE MEMORIZED.

Wordsworth. "Three years she grew," stanzas 2, 3, 4, 5.
The Solitary Reaper.
Ode on Intimations of Immortality, stanzas 5, 9.
Lines above Tintern Abbey, ten lines beginning,

"And I have felt
A presence that disturbs me with the joy
Of elevated thoughts."

She was a Phantom of Delight.
Sonnet: "The world is too much with us."

Coleridge. The Ancient Mariner, Part III., stanzas 7–13; Part V., stanzas 15–18; Part VII., stanzas 22, 23.

Lamb. Dream Children. The last third of the essay,

beginning: "Then, in a somewhat more heightened tone, I told," etc.

Byron. Childe Harold, Canto IV., stanzas 178, 179, 183.

Shelley. The Cloud, stanzas 1, 3, 4, 6.
To a Skylark, stanzas 17, 18.
Ode to the West Wind, iv., v.
"Music when soft voices die."
"Rarely, rarely comest thou," stanzas 5, 6, 7, 8.

Keats. Ode to a Nightingale, stanzas 3, 7, 8.
Ode on a Grecian Urn, stanzas 2, 5.
Eve of St. Agnes, stanzas 25, 30, 33.
Sonnet: On Looking into Chapman's Homer.

NOTES.

I. EDITIONS RECOMMENDED.

Wordsworth. 1. Poems of Wordsworth. Chosen and edited by Matthew Arnold.

2. Selections from Wordsworth. With Notes, by A. J. George.

3. The Poetical Works of William Wordsworth. Edited by William Knight. 8 vols. (This is, on the whole, the best edition; it contains much valuable matter illustrative and explanatory of the Poems.)

4. The Complete Poetical Works of William Wordsworth. With an Introduction by John Morley.

5. The Prose Works of Wordsworth. Edited by A. B. Grosart. 3 vols.

Coleridge. 1. The Complete Works. With an Introductory Essay upon his Philosophical and Theological Opinions by Rev. James Marsh, D.D. Edited by Professor Shedd. 7 vols. (This American edition is still the best uniform edition of all Coleridge's writings. Vol. III. contains the Biographia Literaria; Vol. VII., the Ancient Mariner, and other poetical and dramatic works.)

2. Biographia Literaria and Two Lay Sermons. (Bohn's Standard Library.)

3. The Poetical and Dramatic Works. [London.] 4 vols.

De Quincey. 1. The Collected Writings of Thomas De Quincey. Edited by David Masson. 14 vols. (The latest, fullest, and most carefully edited edition.)

2. The Works of Thomas De Quincey. [Riverside Edition.] 12 vols.

3. Confessions of an English Opium Eater. With Introduction by William Sharp. [Camelot Classic Series.]

Lamb. The Collected Works. Edited, with an Introduction and Notes, by the Rev. A. Ainger. 5 vols. [Vol. I., The Essays of Elia.]

Byron. 1. Childe Harold. Edited, with Notes, by H. E. Tozer. [Clarendon Press Series.]

2. Complete Poetical Works. [Riverside Edition.] 10 vols. in 5.

Shelley. 1. Poems from Shelley. Selected and arranged by Stopford A. Brooke.

2. The Complete Poetical Works. With Notes and a Memoir by W. M. Rossetti. 3 vols. (Carefully edited, well arranged, and of convenient size.)

3. The Complete Poetical Works. Edited by Edward Dowden. (The only good edition complete in one volume.)

4. The Poetical Works. Edited by H. B. For-

man. Second edition with the Notes of Mary W. Shelley. 2 vols.

5. The Prose Works. Edited by H. B. Forman. 4 vols. (Forman's edition of Shelley is the most complete.)

Keats. 1. The Poetical Works. With Notes, by Francis T. Palgrave. (Well edited and convenient.)

2. Poetical Works. Edited by William T. Arnold.

3. The Poetical Works and other Writings. Edited, with Notes and Appendices, by H. B. Forman. 4 vols. [Vols. I., II., Poetry; III., IV., Prose.] (The most complete edition.)

II. ADDITIONAL READING.

1. FROM AUTHORS ALREADY MENTIONED.

Wordsworth. The volume of Selections by Matthew Arnold, or that by A. J. George — both mentioned above — entire.

The Prelude, especially Books I., II., IV., XII., XIII., XIV.

The Excursion, Books I., II., VI., VII.

Coleridge. Poems: Christabel.

Kubla Khan.

Ode to the Departing Year.

Ode to France.

Fears in Solitude.

Hymn in the Vale of Chamouni.

The Nightingale.
Frost at Midnight.
Ode to Dejection.
Youth and Age.

Prose: Biographia Literaria, Chapters I.–IV., XIII.–XXII.

From the Lectures on Shakespeare, the sections, "Definition of Poetry," and "Shakespeare a Poet, generally."

De Quincey. Confessions of an English Opium Eater.
Levana, and Our Ladies of Sorrow.
Joan of Arc.

Lamb. Essays of Elia. First series, entire.

From the Last Essays, these: Detached Thoughts on Books and Reading, The Genteel Style in Writing, The Tombs in the Abbey, The Child Angel.

Christ's Hospital Five and Thirty Years Ago.

From the Correspondence, the following letters: To Coleridge, Jan. 10, 1797; Feb. 13, 1797; To Southey, July 28, 1798; To Manning, Aug. 11, 1800; To Wordsworth, Jan. 30, 1801; To Manning, Sept. 24, 1802; To Mrs. Wordsworth, Feb. 18, 1818; To Southey (open letter of Elia to Robert Southey, printed in the London Magazine, Oct., 1823); To Southey, Nov. 21, 1823; To Wordsworth, April 6, 1825.

Byron. Childe Harold. Canto III.

The Bride of Abydos.
Manfred.
Don Juan. Canto III.
"When we two parted."
"On this day I complete my thirty-sixth year."

Shelley. Alastor.
Prometheus Unbound.
Epipsychidion.
Hellas.
All the Minor Lyrics of the years 1817–20.

Keats. "I stood tiptoe upon a little hill."
Sleep and Poetry.
Endymion, Book I.
Lamia.
Fancy.
Hyperion, Books II., III.

2. From Contemporary Authors.

Walter Scott. 1771–1832.
Marmion.
The Lady of the Lake.
Songs: Jock o' Hazeldean, County Guy (from Quentin Durward), Pibroch of Donald Dhu.
Novels: Waverley.
Guy Mannering.
Antiquary.
Old Mortality.
The Heart of Midlothian.
Bride of Lammermoor.

Quentin Durward.
Ivanhoe.
Kenilworth.

Walter Savage Landor. 1775–1864.
Imaginary Conversations — Dialogues of Literary Men:
Lord Brooke and Philip Sidney.
Southey and Porson.
Chaucer, Boccaccio, and Petrarca.
Barrow and Newton.
Landor and Archdeacon Hare.
Poems: A Fæsulan Idyl.
Rose Aylmer.

Jane Austen. 1775–1817.
Pride and Prejudice.
Mansfield Park.
Persuasion.

III. SELECT WORKS OF REFERENCE.

General Literary History and Characteristics.

Edward Dowden. 1. The Modern Period of English Literature. 1891.
2. The French Revolution and Literature, The Transcendental Movement and Literature. [Studies in Literature. 1789–1877.] 1878.

Mrs. [*M. O.*] *Oliphant.* Literary History of England in the end of the Eighteenth and beginning of the Nineteenth Century. 3 vols. 1882.

W. J. Courthope. The Liberal Movement in English Literature. 1885.

G. Brandes. Die Hauptströmungen der Literatur des neunzehnten Jahrhunderts. Band IV. Der Naturalismus in England. 1876.

T. Hall Caine. Cobwebs of Criticism. 1883. (Showing the temper and manner of much early criticism on Wordsworth, Coleridge, Byron, Shelley, Keats.)

Considerable information concerning the lives of the writers of this period, and concerning the literary society of the period, may be obtained from such biographical works as the following: —

Thomas De Quincey. Literary Reminiscences and Biographical Essays. 1835–1840.

Leigh Hunt. Autobiography. 3 vols. 1850.

H. Crabbe Robinson. Diary and Correspondence. 2 vols. 1871.

Benjamin R. Haydon. Correspondence and Table Talk. 2 vols. 1876.

Charles and Mary Cowden Clarke. Recollections of Writers. 1878.

Caroline Fox. Memories of Old Friends. 1882.

E. T. Mason. Personal Traits of English Authors. 4 vols. 1885. (Made up of quotations from various biographical works.)

S. Smiles. A Publisher and His Friends. Memoirs and Correspondence of John Murray. 1891.

Wordsworth.

1. Biographical.

F. W. Myers. Life. [English Men of Letters Series.] 1881.

W. Knight. Life. 3 vols. 1889. (Forming Vols. IX., X., XI., of Knight's edition of Wordsworth's Works. The fullest and most recent life of Wordsworth.)

Memorials of Coleorton. Letters of Wordsworth, Coleridge, Southey, and Scott, to Sir George and Lady Beaumont. 2 vols. 1887.

2. Critical.

Francis Jeffrey. Wordsworth's Poetry. (Contributions to the Edinburgh Review. These papers, reprinted from the Edinburgh Review, October, 1807, to November, 1814, are the most famous of the early attacks on Wordsworth.)

William Hazlitt. On Wordsworth. [Lectures on the English Poets. 1818.]

Thomas De Quincey. On Wordsworth's Poetry. 1845. [Works, Masson's edition, Vol. XI.]

David Masson. Wordsworth. 1856. [Wordsworth, Shelley, and Keats.]

Arthur Hugh Clough. On the Poetry of Wordsworth. 1853(?). [Prose Remains.]

Walter Bagehot. Wordsworth, Tennyson, and

Browning; or, Pure, Ornate, and Grotesque Art in English Poetry. 1864. [Literary Studies, Vol. II.]

J. C. Shairp. 1. Wordsworth, the Man and the Poet. [Studies in Poetry and Philosophy. Second edition. 1874.]

2. The Journal of Dorothy Wordsworth. 1875.

3. The Three Yarrows; The White Doe of Rylstone. [Aspects of Poetry. 1882.]

J. R. Lowell. Wordsworth. [Among My Books, Vol. II. 1876.]

R. H. Hutton. Wordsworth and His Genius. [Essays, Theological and Literary, Vol. II. Second edition. 1877.]

Leslie Stephen. Wordsworth's Ethics. [Hours in a Library. Third Series. 1879.]

Matthew Arnold. Wordsworth. 1879. Essays in Criticism. Second series. (This essay is the Introduction to Mr. Arnold's volume of Selections from Wordsworth mentioned above.)

H. N. Hudson. Studies in Wordsworth. 1884.

E. Lee. Dorothy Wordsworth. 1886.

C. F. Johnson. Wordsworth. [Three Americans and Three Englishmen. 1886.]

Roden Noel. Wordsworth. [Essays on Poetry and Poets. 1886.]

Aubrey de Vere. Wordsworth. [Essays, Chiefly on Poetry. 1887.]

Edward Dowden. On the Text of Wordsworth's Poems. [Transcripts and Studies. 1888.]

Walter Pater. Wordsworth. [Appreciations. 1889.]

Wordsworth Society. Wordsworthiana. A Selection from Papers read before the Wordsworth Society. Edited by William Knight. 1889.

Coleridge.

1. Biographical.

H. D. Traill. Coleridge. [English Men of Letters Series.] 1884.

T. Hall Caine. Life. [Great Writers Series.] 1887.

A. Brandl. Samuel Taylor Coleridge and the English Romantic Movement. Translated by Lady Eastlake. 1887. (The latest life, and gives, perhaps, the best exposition of Coleridge's literary relations.)

William Hazlitt. My First Acquaintance with Poets. 1823. [Winterslow, Essays written there.]

T. Allsop. Letters, Conversations, and Reflections of S. T. Coleridge. 2 vols. 1836.

James Gillman. Life. Vol. I. 1838. (No more published.)

Joseph Cottle. Reminiscences of Coleridge and Southey. 1847. (Valuable authority on the early life.)

Thomas Carlyle. Life of Sterling. 1851. (Especially Chapter VIII. of Part I., which contains the famous picture of Coleridge in his old age.)

Sara Coleridge. Memoirs and Correspondence. 1874. (Much information with reference to her father.)

Memorials of Coleorton. 1887. (See above, under Wordsworth.)

Mrs. Henry Sandford. Thomas Poole and His Friends. 1888. (Mr. Poole's greatest and most intimate friend, for a time, was Coleridge.)

2. Critical.

A. *On His Literary Work.*

E. P. Whipple. Coleridge as a Poet and Critic. [Literary Essays and Reviews, Vol. I. 1848.]

J. C. Shairp. Coleridge as Poet and Philosopher. [Studies in Poetry and Philosophy. Second edition. 1874.]

A. C. Swinburne. Coleridge. [Essays and Studies. 1876.]

J. R. Lowell. Address in Westminster Abbey, 7th May, 1885. [Democracy and other Addresses.]

C. F. Johnson. Coleridge. [Three Americans and Three Englishmen. 1886.]

Walter Pater. Coleridge. [Appreciations. 1889.]

G. E. Woodberry. Coleridge and Sir George Beaumont. [Studies in Letters and Life. 1890.]

B. *On His Philosophical Position and Influence.*

James Marsh. Essay on the Philosophical and Theological Opinions of Coleridge. 1829. (Prefixed to the edition of his works mentioned above, No. 1.)

W. G. T. Shedd. Coleridge as a Philosopher and Theologian. 1836. [Literary Essays.] (Same essay prefixed to the edition of his works mentioned above, No. 1.)

J. S. Mill. Coleridge. 1840. [Dissertations and Discussions, Vol. II.]

James Martineau. Personal Influences on our Theology — Coleridge. 1856. [Essays, Philosophical and Theological, Vol. I.]

J. H. Green. Spiritual Philosophy; founded on the Teaching of S. T. Coleridge. Edited, with a Memoir, by T. Simon. 2 vols. 1865.

J. Tulloch. Coleridge and His School. [Religious Thought in Britain during the Nineteenth Century. 1885.]

De Quincey.

1. Biographical.

David Masson. De Quincey. [English Men of Letters Series.] 1882.

H. A. Page (pseudonym for A. H. Japp). Life and Writings. 2 vols. 1877. (The standard life.)

A. H. Japp. De Quincey Memorials; being Letters and other Records, edited with Introduction, Notes, and Narrative. 2 vols. 1891.

2. Critical.

David Masson. Prose and Verse — De Quincey. 1856. [Wordsworth, Shelley, Keats, and other Essays.]

William Minto. De Quincey's Style. [Manual of English Prose Literature, Part I. 1872.] (A detailed examination of De Quincey's style as illustrating rhetorical principles.)

Leslie Stephen. De Quincey. [Hours in a Library. First Series. 1874.]

George Saintsbury. De Quincey. [Essays in English Literature, 1780–1860. 1891.]

Lamb.

A. Ainger. Lamb. [English Men of Letters Series.] 1882. (Best life.)

T. N. Talfourd. Memorial of Charles Lamb. 1848.

B. W. Procter ("Barry Cornwall"). Charles Lamb: A Memoir. 1866.

Annie Gilchrist. Life of Mary Lamb. [Eminent Women Series.] 1883.

A. C. Swinburne. Charles Lamb and George Wither. [Miscellanies. 1886.]

A. Birrell. Charles Lamb. [Obiter Dicta. Second Series. 1887.]

Walter Pater. Charles Lamb. [Appreciations. 1889.]

Byron.

1. Biographical.

A. *Recent Works.*

Roden Noel. Life. 1890. [Great Writers Series.] (The latest, and perhaps the best, brief sketch.)

John Nichol. Byron. [English Men of Letters Series.] 1880.

Karl Elze. Lord Byron: A Biography. 1872. (Full, and in the main excellent.)

J. C. Jeaffreson. The Real Lord Byron. 1883.

B. *Contemporary Works.*

R. C. Dallas. Recollections of Lord Byron. 1824.

Leigh Hunt. Lord Byron and His Contemporaries. 1828.

J. Kennedy. Conversations with Lord Byron. 1830.

Thomas Moore. The Life and Prose Works of Lord Byron. 2 vols. 1830.

E. J. Trelawney. Recollections of Shelley, Byron, and the Author. 1858.

Teresa Guiccioli, Countess. My Recollections of Lord Byron. 2 vols. 1869.

The Athenæum. 1883. Aug. 18. Hitherto unpublished correspondence.

2. Personal and Literary Criticism.

T. B. Macaulay. Byron. 1830. [Essays, Vol. I.]

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John Morley. Byron. [Miscellanies, Vol. I. 1877.]

A. C. Swinburne. 1. Byron. [Essays and Studies. 1876.]

2. Wordsworth and Byron. [Miscellanies. 1886.]

Matthew Arnold. Byron. 1881. [Essays in Criticism. Second Series.] (Same essay prefixed to his volume of Selections from Byron.)

Andrew Lang. To Byron. [Letters to Dead Authors. 1886.]

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Edward Dowden. Life. 2 vols. 1887. (The best authority — will probably be the standard life.)

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Leigh Hunt. Lord Byron and His Contemporaries. 1828.

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T. De Quincey. Notes on Shelley. 1846. [Works, Masson's edition, Vol. XI.]

T. J. Hogg. Life of Shelley. Vols. I., II. [No more published.] 1858.

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1. Biographical.

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W. M. Rossetti. Life. [Great Writers Series.] 1887.

R. Monckton Milnes, Lord Houghton. Life and Letters. Second edition. 1867. (This was the first extended biography, and is still of interest, though later study of the poet's life has corrected some of its statements.)

H. B. Forman. Love Letters of Keats to Fanny Brawne. 1878.

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J. G. Lockhart. Memoirs of the Life of Sir Walter Scott. 7 vols. 1837–1838. (The standard life. Reprinted in many editions.)

Journal of Sir Walter Scott, from the Original Manuscript at Abbottsford, Nov., 1825, to April, 1832. 2 vols. 1890.

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Francis Jeffrey. Lay of the Last Minstrel; The Waverley Novels. [Contributions to the Edinburgh Review. 1853.]

Thomas Carlyle. Sir Walter Scott. 1838. [Miscellaneous Essays, Vol. IV.]

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John Forster. Walter Savage Landor: A Biography. 2 vols. 1869. Second edition, abridged, 1876. (The standard life.)

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Edward Dowden. Walter Savage Landor. [Studies in Literature, 1789–1877. 1878.]

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Jane Austen.

Goldwin Smith. Life. [Great Writers Series.] 1890.

J. E. A. Leigh. Memoirs of Jane Austen, by her Nephew. Second edition. 1871.

Sarah Tytler (pseudonym for Henrietta E. Keddie). Jane Austen and Her Works. 1880.

Anne I. Thackeray (Mrs. Ritchie). A Book of Sibyls. 1883.

Andrew Lang. To Jane Austen. [Letters to Dead Authors. 1886.]

ADDITIONAL REFERENCES.

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COURSE V.

CARLYLE — RUSKIN — ARNOLD BROWNING — TENNYSON.

Thomas Carlyle. 1795–1881.

Sartor Resartus, Book II.; Book III., Chapter VIII.

Essay on Burns.

John Ruskin. 1819–

Sesame and Lilies.

Fors Clavigera, Letter V.

Matthew Arnold. 1822–1888.

Definition of Culture. [Culture and Anarchy, Chapter I.]

Poems: Dover Beach.
The Future.
The Youth of Man.
A Summer Night.
Bacchanalia, or The New Age.
Thyrsis.
Rugby Chapel.

A Southern Night.
Stanzas from the Grande Chartreuse.
Obermann Once More.

Robert Browning. 1812–1889.

How they brought the Good News from Ghent to Aix.
Love among the Ruins.
A Toccata of Galuppi's.
Saul.
My Last Duchess.
The Last Ride Together.
"Childe Roland to the Dark Tower came."
An Epistle of Karshish.
Andrea del Sarto.
One Word More.
Confessions.
Youth and Art.
Abt Vogler.
Rabbi Ben Ezra.
Prospice.

Alfred Tennyson. 1809–

Mariana.
The Palace of Art.
The Lotos Eaters.
Dora.
"You ask me why, tho' ill at ease."
The Gardener's Daughter.

Locksley Hall.
In Memoriam: The Proem, and sections 1, 9–11, 30–35, 54–57, 85, 93–96, 120, 124, 131.
Idyls of the King: The Passing of Arthur.

PASSAGES TO BE MEMORIZED.

Carlyle. Sartor Resartus, Book III., Chapter VIII., last two paragraphs.

Ruskin. Sesame and Lilies, II. [Of Queens' Gardens], last paragraph.

Arnold. The Future, last two stanzas.
Thyrsis, stanzas 14, 15, 21.

Browning. Saul, Section XVIII., beginning,
"See the King! I would help him, but cannot,"
to end of the section.
Abt Vogler, stanzas 9, 10.
Rabbi Ben Ezra, stanzas 1, 6, 27.

Tennyson. In Memoriam: Proem, stanzas 5, 6; section 54; section 96, stanzas 1–3.
The Passing of Arthur, paragraph beginning,
"Last, as by some one deathbed after wail,"
and paragraph beginning,
"And slowly answered Arthur from the barge."

NOTES.

I. EDITIONS RECOMMENDED.

Carlyle. 1. Works. People's edition. 37 vols., or bound in 18. [Sartor Resartus, 1 vol.; Critical and Miscellaneous Essays, 7 vols.] (This is a convenient and cheap edition; the different works may be had separately.)

2. Works. Library edition. 34 vols.

3. Works. Sterling edition. 20 vols.

Ruskin. Works. Brantwood edition. With Introductions by Charles Eliot Norton.

Arnold. 1. Complete Poetical Works. [Macmillan's American one volume edition.]

2. Collected Edition of Works in Prose and Verse. 12 vols. [Culture and Anarchy, Vol. III.]

Browning. 1. Poetic and Dramatic Works. 6 vols. [Riverside edition.] (Selections named above are all to be found in Vols. II., IV.]

2. Complete Works. 16 vols. (The latest London edition.)

3. Pocket Volume of Selections from the Poetical Works. (A large and well-chosen selection from the shorter poems, without notes or comments. Includes most of the poems named above.)

Tennyson. 1. Works. Popular edition, in one volume.

2. Cabinet edition. 8 vols.

II. ADDITIONAL READING.

1. FROM AUTHORS ALREADY MENTIONED.

Carlyle. Sartor Resartus, entire.

Essays: Johnson, Voltaire, On the Study of History.

The French Revolution.

On Heroes and Hero Worship: The Hero as Prophet — Mahomet; as Priest — Luther, Knox; as King — Cromwell.

Past and Present, Book III., The Modern Worker.

Shooting Niagara — and After.

Ruskin. Modern Painters: Part III., Of the Imaginative Faculty; Part V., Chapters XIX., XX., The Mountain Gloom, The Mountain Glory.

Time and Tide: Letters on the Laws of Work.

The Crown of Wild Olive: Lectures on Work, Traffic, and War.

Fors Clavigera, Letters VIII., IX.

Arnold. 1. Poems: Resignation.

The Sick King in Bokhara.

To Margaret, "Yes, in the sea of life enisled."

Philomela.

Epilogue to Lessing's Laocoon.
The Buried Life.
The Scholar Gipsy.
Memorial Verses.
Heine's Grave.

2. Prose: Culture and Anarchy, entire.
The Function of Criticism. [Essays in Criticism, First Series.]

Browning. Dramas: Pippa Passes.
The Blot in the Scutcheon.
Colombe's Birthday.
A Soul's Tragedy.

Dramatic Monologues, Narrative Poems, Lyrics:
Fra Lippo Lippi.
Soliloquy of the Spanish Cloister.
By the Fireside.
Dis Aliter Visum.
Two in the Campagna.
Evelyn Hope.
The Bishop Orders His Tomb at St. Praxed's.
Cleon.
A Death in the Desert.
The Statue and the Bust.
The Grammarian's Funeral.
The Flight of the Duchess.
Hervé Riel.
Pheidippides.
May and Death.
One Way of Love.

At the Mermaid.
The Wall (Prologue to Pachiarotto).
Never the Time and the Place.
Summum Bonum.
Epilogue to Asolando.

Tennyson. A Dream of Fair Women.
The Miller's Daughter.
"Break, break, break."
The Princess.
In Memoriam, entire.
Ode on the Death of Wellington.
Idyls of the King: The Coming of Arthur, Lancelot and Elaine, The Holy Grail, Guinevere.
The Northern Farmer.
The Northern Farmer, new style.
Rizpah.
"Low, my lute!" (Song in Queen Mary.)
Locksley Hall Sixty Years After.
Crossing the Bar.

2. From Contemporary Authors.

Thomas Babington Macaulay. 1800–1859.
Essays: Lord Byron.
Samuel Johnson.
Sir William Temple.
Lord Clive.
Joseph Addison.
Life of William Pitt (the younger).

Elizabeth Barrett Browning. 1809–1861.

Rhyme of the Duchess May.
Lady Geraldine's Courtship.
The Cry of the Children.
The Cry of the Human.
Poems to Robert Browning:
Life and Love.
A Denial.
Proof and Disproof.
Question and Answer.
Inclusion.
Insufficiency.
Sonnets from the Portuguese.
Casa Guidi Windows.

Arthur Hugh Clough. 1819–1861.

Qua Cursum Ventus.
The New Sinai.
Qui laborat, orat.
"It fortifies my soul to know."
"Through a glass darkly."
Easter Day.
Dipsychus.
The Questioning Spirits.
Bethesda.
The New Decalogue.
The Stream of Life.
The Bothie of Tober-na-Vuolich.
"Say not the struggle nought availeth."

John Henry Newman. 1801–1890.

From Plain and Parochial Sermons:

A Record of Human Sorrow. [Vol. I.]

The Mind of Little Children. [Vol. I.]

The Danger of Accomplishments. [Vol. II.]

Tears of Christ at the Grave of Lazarus. [Vol. III.]

The Invisible World. [Vol. IV.]

The Greatness and Littleness of Human Life. [Vol. IV.]

Unreal Words. [Vol. V.]

The Lapse of Time. [Vol. VII.]

The Season of Epiphany. [Vol. VII.]

The Vanity of Human Glory. [Vol. VIII.]

From Oxford University Sermons:

The Theory of Developments in Religious Doctrines.

From Sermons on Subjects of the Day:

The Parting of Friends.

III. SELECT WORKS OF REFERENCE.

General Literary History and Characteristics.

Edward Dowden. 1. The Modern Period of English Literature. 1891.

2. The Transcendental Movement in Literature: the Scientific Movement in Literature. [Studies in Literature, 1789–1877. 1878.]

3. Victorian Literature. [Transcripts and Studies. 1888.]

Alfred Austin. The Poetry of the Period. 1870.

Justin McCarthy. History of Our Own Time. Chapters XXIX., LXVII. 1880.

Frederic Harrison. A Few Words about the Nineteenth Century. 1882. [The Choice of Books and other Essays.]

E. C. Stedman. Victorian Poets. Second edition.

Henry Morley. English Literature in the Reign of Victoria.

Carlyle.

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Richard Garnett. Life. [Great Writers Series.] (The best brief sketch.) 1887.

T. Carlyle. 1. Reminiscences. Edited by Charles Eliot Norton. 1887.

2. Early Letters, 1814–1826. Edited by Charles Eliot Norton. 1886.

3. Letters, 1826–1836. Edited by Charles Eliot Norton. 1889.

4. Correspondence of Carlyle and Emerson. Edited by Charles Eliot Norton. 2 vols. 1883.

5. Correspondence between Goethe and Carlyle. Edited by Charles Eliot Norton. 1887.

Jane Welsh Carlyle. 1. Letters and Memorials of. Edited by J. A. Froude. 2 vols. 1883.

2. Early Letters of Jane Welsh Carlyle. Edited by David G. Ritchie. 1889.

J. A. Froude. 1. Thomas Carlyle: A History of the First Forty Years of His Life. 2 vols. 1882.

2. Thomas Carlyle: A History of His Life in London, 1834–1881. 2 vols. 1884.

Mrs. Alexander Ireland. Life of Jane Welsh Carlyle. 1891.

2. Personal and Literary Criticism.

Joseph Mazzini. On the Genius and Tendency of the Writings of Carlyle. 1844. [Writings, Vol. IV., or, Essays, Camelot Series.]

James Martineau. Personal Influences on our Present Theology. 1856. [Essays, Philosophical and Theological, Vol. I.]

A. H. Japp. Three Great Teachers of Our Own Time — Carlyle, Tennyson, Ruskin. 1865.

John Morley. Carlyle. 1870. [Miscellanies, Vol. I.]

J. R. Lowell. Carlyle. [My Study Windows. 1871.]

William Minto. Carlyle. [Manual of English Prose Writers. 1872.] (A detailed examination of Carlyle's style.)

Peter Bayne. Lessons from My Masters — Carlyle, Tennyson, and Ruskin. 1879.

Edwin D. Mead. The Philosophy of Carlyle. 1881.

J. C. Shairp. Prose Poets — Carlyle. [Some Aspects of Poetry. 1882.]

John Tulloch. Thomas Carlyle as a Religious Teacher. [Movements of Religious Thought in Britain. 1885.]

David Masson. Carlyle, Personally and in His Writings. 1885.

Frederic Harrison. Froude's Life of Carlyle. 1885. [The Choice of Books and other Essays.]

A. Birrell. Carlyle. [Obiter Dicta, Vol. I. 1885.]

John Burroughs. In Carlyle's Country: A Sunday in Cheyne Row. [Fresh Fields. 1885.]

R. H. Hutton. Thomas Carlyle. [Modern Guides of English Thought in Matters of Faith. 1887.]

Matthew Arnold. Emerson. [Addresses in America. 1889.] (Contains an estimate of Carlyle.)

Ewald Flügel. The Moral and Religious Development of Thomas Carlyle. Translated by Miss J. G. Tyler. 1891.

Ruskin.

J. Ruskin. Præterita: Scenes of My Past Life. 1886–1888.

A. H. Japp. Three Great Teachers of Our Time — Carlyle, Tennyson, Ruskin. 1865.

Peter Bayne. Lessons from My Masters — Carlyle, Tennyson, and Ruskin. 1879.

Patrick Geddes. John Ruskin, Economist. [The Round Table Series. Edited by H. B. Baildon. 1887.]

Vida D. Scudder. Introduction to the Writings of John Ruskin. 1890.

Charles Eliot Norton. Introductions [to the several volumes of the Brantwood Edition of Ruskin's Works].

Arnold.

Arthur Hugh Clough. Review of Some Poems by Mr. Arnold. 1853. [Prose Remains.]

A. C. Swinburne. Matthew Arnold: New Poems. [Essays and Studies. 1876.]

R. H. Hutton. 1. The Poetry of Matthew Arnold. [Essays, Theological and Literary, Vol. II. Second edition. 1877.]

2. Matthew Arnold. [Modern Guides of English Thought in Matters of Faith. 1887.]

Frederic Harrison. Culture: A Dialogue. [The Choice of Books and other Essays.]

John Burroughs. Matthew Arnold's Criticism: Arnold's View of Emerson and Carlyle. [Indoor Studies. 1887.]

Joseph Jacobs. George Eliot, Matthew Arnold, Browning, Newman. 1891.

Browning.

1. Biographical and Bibliographical.

William Sharp. Life. [Great Writers Series. 1890.] (Best brief life.)

Mrs. Sutherland Orr. Life and Letters. 2 vols. 1891. (The fullest and most recent life.)

Edmund Gosse. Robert Browning: Personalia. 1890.

Mrs. Sutherland Orr. A Hand-book to the Works of Robert Browning. Third edition. 1887.

G. W. Cooke. A Guide-book to the Works of Robert Browning. 1891.

2. Critical.

Walter Bagehot. Wordsworth, Tennyson, and Browning: or, Pure, Ornate, and Grotesque Art in English Poetry. 1864. [Literary Studies, Vol. II.]

R. H. Hutton. Browning. [Essays, Theological and Literary, Vol. II. Second edition. 1877.]

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A. Birrell. On the Alleged Obscurity of Mr. Browning's Poetry. [Obiter Dicta. First Series. 1884.]

Hiram Corson. An Introduction to the Study of Browning's Poetry. 1886.

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Arthur Symons. An Introduction to the Study of Browning. Second edition. 1887.

James Fotheringham. Studies in the Poetry of Robert Browning. Second edition. 1888.

W. J. Alexander. An Introduction to the Poetry of Robert Browning. 1889.

Edward Berdoe. Browning's Message to His Time. 1890.

J. J. Nettleship. Essays on Robert Browning's Poetry. New edition. 1890.

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Joseph Jacobs. George Eliot, Matthew Arnold, Browning, Newman. 1891.

Henry Jones. Browning as a Philosophical and Religious Teacher. 1891.

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Tennysoniana. Second edition. 1879.

W. E. Wace. Alfred Tennyson: His Life and Works. 1881.

Mrs. Anne Thackeray Ritchie. Alfred Tennyson. 1883. (Prefixed to Harper's edition of his Works.)

H. J. Jennings. Lord Tennyson: A Biographical Sketch. 1884.

2. CRITICAL.

Charles Kingsley. Tennyson. 1850. [Works, Vol. XX.]

George Brimley. Tennyson's Poems. 1855. [Essays.]

Walter Bagehot. Wordsworth, Tennyson, and Browning: or, Pure, Ornate, and Grotesque Art in English Poetry. 1864. [Literary Studies, Vol. II.]

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W. E. Gladstone. Tennyson. [Gleanings of Past Years. 1879.]

J. F. Genung. Tennyson's In Memoriam: Its Purpose and Structure. 1884.

G. W. Cooke. Tennyson. [Poets and Problems. 1886.]

Roden Noel. Tennyson. [Essays on Poetry and Poets. 1886.]

J. M. Robertson. The Art of Tennyson. [Essays Toward a Critical Method. 1889.]

Henry Van Dyke. The Poetry of Tennyson. Revised edition. 1891.

Macaulay.

T. Cotter Morison. Life. [English Men of Letters Series.] (An excellent short life.) 1882.

G. O. Trevelyan. Life and Letters. 2 vols. 1876. (The standard life.)

Walter Bagehot. Thomas Babington Macaulay. 1856. [Literary Studies, Vol. II.]

William Minto. Macaulay's Style. [Manual of English Prose Literature. 1872.] (A detailed study of Macaulay's style.)

John Morley. Macaulay. 1877. [Miscellanies, Vol. I.]

W. E. Gladstone. Macaulay. [Gleanings of Past Years. 1879.]

Mrs. Browning.

J. H. Ingram. Elizabeth Barrett Browning. [Famous Women Series.] 1888.

Mrs. Sutherland Orr. Life of Robert Browning. 1891. (Mentioned above. Contains much information with reference to the later years of Mrs. Browning.)

Clough.

1. Biographical.

[*F. T. Palgrave.?*] Memoir. Prefixed to the Prose Remains of Arthur Hugh Clough. Edited by his wife. 1888. (Most trustworthy sketch of his life.)

S. Waddington. Arthur Hugh Clough: A Monograph. 1883.

J. C. Shairp. Arthur Hugh Clough. [Portraits of Friends. 1889.] (Mostly included in the Memoir mentioned above.)

2. Critical.

Walter Bagehot. Mr. Clough's Poems. 1862. [Literary Studies, Vol. II.]

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Newman.

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J. H. Newman. Apologia pro Vita Sua. 1864.

James Martineau. Personal Influences on Our Present Theology. 1856. [Essays, Philosophical and Theological, Vol. I.]

W. S. Lilly. Characteristics. 1875.

J. C. Shairp. Prose Poets — Cardinal Newman. [Aspects of Poetry. 1882.]

T. Mozley. Reminiscences of Oriel College and the Oxford Movement. 2 vols. 1882.

J. A. Froude. 1. Father Newman on the Grammar of Assent. [Short Studies on Great Subjects. Second Series. 1872.]

2. The Oxford Counter-Reformation. [Short Studies on Great Subjects. Fourth Series. 1883.]

John Tulloch. The Oxford or Anglo-Catholic Movement. [Movements of Religious Thought in Britain during the Nineteenth Century. 1885.]

R. H. Hutton. Cardinal Newman. [Modern Guides of English Thought in Matters of Faith. 1887.]

Wilfrid Ward. William George Ward and The Oxford Movement. 1889.

R. W. Church. The Oxford Movement, 1837–1845. 1890.

Joseph Jacobs. George Eliot, Matthew Arnold, Browning, Newman. 1891.

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TEST QUESTIONS.

THE following questions are taken from examination papers set, at various times, to college classes. They cover but a part of the reading assigned in the shorter courses; and they are intended only to suggest to the reader several kinds of questions by which he may test his understanding of what he has read, his memory of it, or his appreciation of it. They presuppose on the part of the student an intelligent and thoughtful reading of the works assigned, rather than any minute or extended study of them.

ON COURSE I.

I. The Drama.

1. State briefly the relation of the Mysteries and Moralities to the Early English Drama.
2. The first London theatres — when and where built? Early stage representation. Results of the lack of scenic appliances upon the style of the early dramatists. Reasons of the Puritan opposition to the stage: how far just?
3. What is a drama? What are the unities? Which did Shakspere observe? What is the essential difference between tragedy and comedy? How does Shakspere

unite tragic and comic elements in the same play? With good effect, or the opposite? Cite Milton's opinion upon this point, from the preface to Samson Agonistes.

II. Marlowe.

1. Briefly set down such important facts of his history as are known.
2. Where did he find the legend of Doctor Faustus?
3. Compare the structure of the play with that of one of Shakspere's tragedies.
4. What is the ruling motive in the character of Doctor Faustus, and how does the character resemble that of Marlowe himself?
5. Characterize Marlowe's imagination, and cite two passages that well exemplify it.

III. Shakspere — Henry IV.

1. Explain the italicized words and phrases in the following passages:
   (1) "Ten thousand bold Scots, two-and-twenty knights *Balk'd in their own blood.*" (I. 1.)
   (2) "I'll make one; an I do not, call me villain and *baffle* me." (I. 2.)
   (3) "To laugh at gibing boys, and *stand the push Of every beardless vain comparative.*" (III. 2.)
   (4) "I have misused *the King's press* damnably." (IV. 2.)
2. Hotspur's conspiracy: the occasion, the persons, its history in outline until its failure.
3. Hotspur's character. Refer to those passages in the play that most clearly illustrate, 1) his eagerness and heat of temper, 2) his imagination, 3) his affections, 4) his high sense of honor.
4. Why does Hotspur fail and Prince Hal succeed? Is not this a violation of our sympathies? And are there any dramatic ends served by it?

5. Is the change of character in Prince Hal natural? Or is it only a change of conduct? Paraphrase the explanation or apology he makes to himself (I. 2) for his excesses; is it sincere?
6. Falstaff is a glutton, a sensualist, a liar; why then is he not disgusting, but, on the contrary, interesting? And if he *is* interesting, is not the art which makes him so, immoral?

IV. Shakspere — Hamlet.

1. Give from memory an outline of the third act.
2. Locate the following quotations:
   (1) "There are more things in heaven and earth, Horatio,
   Than are dreamt of in your philosophy."
   (2) "The time is out of joint: O cursed spite,
   That ever I was born to set it right."
   (3) "That he is mad, 'tis true; 'tis true 'tis pity,
   And pity 'tis 'tis true."
   (4) "Lay not that flattering unction to your soul."
   (5) "There's a divinity that shapes our ends,
   Rough-hew them how we will."
3. Show how the time, place, and circumstances of the opening scene of the play are adapted to put the mind in the right key for what is to follow.
4. How do you account for the marked depression and world-weariness that Hamlet exhibits in his first soliloquy? (I. 2.)
5. Explain Hamlet's conduct and bearing in the interview with Ophelia, which she recounts to her father. (II. 1.)
6. Give your idea of the character of Polonius, and account for Hamlet's strong aversion to him.
7. Contrast the three young men — Hamlet, Horatio, Laertes.
8. Comment upon the conduct and language of Hamlet in his interview with Ophelia. (III. 1.)
9. Do you think Hamlet's alleged reason for not killing the King (III. 3) his real reason, or only a pretext?

10. Your conception of the character of the queen, with the passages that support it.
11. What is the dramatic purpose of the Grave-digger's Scene? (V. 1.) Is not the coarse fooling of the clowns out of keeping with the tragic dignity of the play?
12. What, in your opinion, is the weakness at the centre of Hamlet's character, from which the tragedy of his life results?
13. Aristotle says that tragedy *purifies the passions* by pity or by fear: how is the statement illustrated by this drama?

V. Milton.

1. Divide Milton's literary life into three periods, and name his writings in each period.
2. L'Allegro and Il Penseroso.
   (1) How do they reflect Milton's life at the time when they were written?
   (2) Which of the two poems do you judge the more congenial to Milton's temper? And why? Name the principal "delights" in this one.
   (3) In which is Shakspere referred to, and in what singular terms?
   (4) What difference in the metrical effect of the two poems?
3. The Masque of Comus.
   (1) What is a masque?
   (2) For what occasion was the Comus written? Where and by whom first enacted?
   (3) What is the real theme of Comus? Cite any passages obviously suggested by the condition of morals and religion at the time.
   (4) Cite from memory at least three passages of beautiful and characteristic *imagery*, and three passages of remarkable *melody*.

4. Lycidas.
   (1) Occasion of it.
   (2) Quote or describe the passage which refers especially to the "corrupted clergy," and explain how it is connected with the general theme of the poem.
5. Paradise Lost, Book I.
   (1) Give in outline the argument of the book.
   (2) The interest of the first book centres in Satan; how does Milton make a character essentially evil so impressive?
   (3) Wherein was the general subject of the Paradise Lost adapted to Milton's type of mind? And in what respects is such a theme incapable of poetic treatment?
6. Samson Agonistes.
   (1) Is Samson a real drama? If not, why not?
   (2) Do you agree with Milton in his statements — in the Introduction — about the "error of intermixing comic stuff with tragic sadness"?
   (3) What facts in the history of Milton give special significance to the Samson? Cite any passages which have obvious reference to himself or to his party. How does the poem end?
   (4) Point out some striking similarities, and some striking differences, between the Comus and the Samson.
7. "The Puritan character destroys the artist, stiffens the man. If a Milton springs up *among* them, it is because Milton . . . passes beyond sectarianism. *They* could have no poet." — Taine's History of English Literature.
   "Milton is not only the highest but the *completest type of Puritan*." — Green's History of the English People.
   Which is right, or nearest right? And why?

ON COURSE II.

I. Steele and Addison.

1. Give a brief sketch of Steele's literary career, indicating his relations to Addison.
2. The Tatler. What was it? How often issued? Indicate the range of topics it treated, and the manner in which they were handled.

   What qualifications had Steele for success in such an enterprise? And can you point out anything in the condition of society in Queen Anne's time that made such an enterprise successful?

   Describe that charming paper in which Steele recounts his visit to an old school-fellow; and compare this paper — which is in Steele's best vein — with some of Addison's best work, showing some characteristic differences between the two men in subjects chosen, and the temper in which they are treated.
3. The Spectator. How did it differ from the Tatler? Addison's prose style has been much extolled: what do you understand to be its specific merits? Name some passages that will exemplify these merits. How does his style differ from that of Steele? from that of Swift?
4. Cite from either The Tatler or The Spectator some passages that may illustrate in a striking way (1) the condition of manners in the Queen Anne time — social custom, fashion, etc.; (2) the state of morals and religion; (3) the taste of the age in art and literature.

II. Swift.

1. His life before 1710. Set down briefly the principal facts with reference to his parentage, university career, relations with Temple, life in Ireland.
2. Name all his principal works in order, stating briefly the occasion and purpose of each.

3. The Tale of a Tub and the Argument against Abolishing Christianity. Name the persons in the Tale of a Tub; sketch rapidly the story up to the point when Peter turns his brothers out of door, explaining the satire as you proceed.

Outline the entire argument of the paper on Abolishing Christianity.

Is there anything in either of these books to cast suspicion upon the religious sincerity and earnestness of their author?

The Tale of a Tub is accounted one of the greatest of allegories — why? How does it seem to you to deserve its reputation, or to show the genius of its author?

4. The Journal to Stella. Where was Swift when it was written? On what business had he come there?

State the principal facts with reference to the great party crisis of 1711, and explain fully Swift's conduct at that time. Discuss the question whether that conduct proves him to have been a political turn-coat or time-server.

Who was Stella, and who was Vanessa? What do you think is the nature of the affection for Stella shown in the Journal? What is Swift's own account of his acquaintance with Vanessa as given in "Cadenus and Vanessa"? What is your opinion as to the probability of the reputed marriage of Swift and Stella?

5. Criticise Thackeray's estimate of the character of Swift. Compare Johnson's estimate with Thackeray's.

III. Pope.

1. The Epistle to Dr. Arbuthnot. Who was Dr. Arbuthnot? When was this epistle written? What may be said to be the general theme of the epistle?

Give such facts of Pope's life as may be necessary to explain fully the following passages: —

(1) "As yet a child, not yet a fool to fame,
I lisped in numbers, for the numbers came."
(2) "The Muse but serv'd to ease some friend, not wife,
To help me thro' this long disease, my life."
(3) "Soft were my numbers: who could take offence,
While pure description held the place of sense?"
(4) "Who to the dean and silver bell can swear,
And sees at Canons what was never there."
(5) "The dreaded sat'rist Dennis will confess
Foe to his pride, but friend to his distress."
(6) "Me, let the tender office long engage,
To rock the cradle of reposing age."

What three famous satiric portraits in this letter? Give from memory the famous lines on Addison. Which features in this portrait were probably most lifelike? Give a full account of Pope's quarrel with Addison: and give the history of this particular passage.

Give Pope's own statement of the motives and objects of his satiric writing, as he gives them in the latter part of this epistle. And how far do you think his practice accorded with his professions?

Cite any other passages from this epistle which indicate Pope's literary methods and ideals.

2. What is satire? State some qualities that satiric writing must possess to be effective and of permanent literary interest. Which of these qualities are present, and which — if any — lacking, in Pope's work?

What is the metrical form of nearly all of Pope's work? To what kinds of subject is this form well suited, and to what kinds ill suited? And why?

What is the meaning of the term "classic," as often applied to the poetry of Pope and his school? In what respects was this poetry representative of the age in which it was produced.

3. Name all Pope's works in proper chronological order.

State briefly the ways in which each of the following persons is connected with the life or work of Pope: William Wycherley, Arabella Fermor, Martha Blount, Mary Wortley Montagu, Jonathan Swift, John Gay, Richard Bentley, Lewis Theobald, Colley Cibber, Lord Bolingbroke, Bishop Warburton.

ON COURSE III.

I. Johnson.

1. Sketch briefly the course of his life and work from the time when he came up to London to the time when he received his pension, 1762.

Give a list of his principal friends, with a few words of description for each, and a somewhat fuller account of the two great Irishmen among them.

Mention some of his peculiarities of person and manner; some of his characteristic opinions and prejudices; some of the qualities that endeared him to so large a circle of friends. Illustrate your statements when you can by reference to characteristic facts or incidents in his life.

2. Rasselas. What was the motive of the Prince in leaving the Happy Valley? And did he at last attain his purpose?

"The sentiments of her whom she expected to see no more were treasured in her memory as rules of life, and she deliberated to no other end than to conjecture on every occasion what would have been the opinions and counsel of Pekerah." What passage in the story gives occasion to the above remarks? And what event in Johnson's own experience at the time the Rasselas was written gives special significance to them?

The views of Rasselas and Imlac upon poetry, and upon marriage.

The prose style of Johnson described in detail. How is it in striking contrast with that of Goldsmith? And how does each style illustrate the mental peculiarities of its writer?

3. The Vanity of Human Wishes. On what Latin poem is it based?

By what historic examples does Johnson illustrate the vanity of ambition in politics and government? in war? in learning?

Explain these lines: —

"He left the name at which the world grew pale
To point a moral or to adorn a tale."

* * * * * *

"From Marlborough's eyes the tears of dotage flow,
And Swift expires a driveller and a show."

What passages in the poem seem to have been directly suggested by Johnson's own experience?

What is the moral urged in the closing passage of the poem?

What resemblances in sentiment between this poem and the Rasselas, and how do both works exemplify the temper of their author?

In metrical form this poem closely resembles Pope's satiric poetry: but what differences in spirit and temper do you find between this satire and Pope's?

4. How, after all, do you account for the literary eminence of a man whose works, to-day, are so little read?

II. Burke.

1. The Speech on Conciliation with America. Give such a concise account of American affairs as may explain the occasion and purpose of both of Burke's great American speeches.

Discuss what Burke says, in the Speech on Conciliation, of the six causes of the American spirit of liberty; of the ways of dealing with this spirit. State his position on the question of the abstract right of England to tax the Colonies. Give the substance of his resolutions which were to conciliate the Colonies, and his criticism of the rival plan of Lord North.

2. Reflections on the Revolution in France. What was the immediate occasion of this famous work?

Burke's answer to Dr. Price's threefold claim for the English Revolution of 1688.

Burke's discussion of the doctrine of the "rights of men" as a foundation for government.

Burke's charge against the manners and sentiments of the new French government.

Burke's arguments for a state church.

3. Burke's style. State some characteristics of his diction; sentence structure; mode of building his paragraphs; ways of securing force; and any peculiarities of his mind that are strikingly exhibited in his style.

Point out any striking excellence in the arrangement and general conduct of his speeches. And give, if you can, any reasons why these speeches were not generally successful at the time they were delivered.

4. Give some idea of Burke's eminent abilities as a statesman: on the other hand, indicate some of his deficiencies as a practical politician and party leader.

Explain the apparent and alleged inconsistency between his early attitude towards the American Revolution and his later attitude towards the French Revolution. State whether you think he was really inconsistent, and give in full your reasons for your opinion.

III. Cowper.

1. Who was "My Mary"? Give a full sketch of her rela-

tions with Cowper. Who was Lady Austen? Theodora Cowper? Lady Hesketh? John Newton?

2. The Task. Occasion of the poem and significance of its title?

What is the locality of the scenes described in the poem?

Quote the descriptive passage beginning with line 154,

"How oft upon yon eminence."

Quote also, for comparison with this passage, the first fifteen lines of Goldsmith's Deserted Village. They resemble each other in that each is a description of a beautiful scene long familiar to the writer; but can you point out any differences between them in manner and motive?

In Cowper's work, it is often said, we see the beginnings of a new school of poetry: compare The Task with the work of Pope or Johnson, and point out any differences in subject, manner, temper.

IV. Burns.

1. His parentage and the conditions of his early life. The circumstances attending the first publication of his poems, and his reception in Edinburgh.

Who are these persons, and how connected with Burns' life and work? — Jean Armour, "Highland Mary," Gavin Hamilton, "Clarinda," Ellison Begbie.

2. Describe the following poems, noting the chief thoughts, incident, sentiment, and imagery in each, and the persons referred to; and quote when you can: Tam o' Shanter, To a Louse, Epistle to Davie, Mary Morison, "Ae Fond Kiss and Then We Sever."

Tell whence these lines are taken, and explain the italicized words in them: —

"But now the supper crowns their simple board —

The *halesome parritch*, chief of Scotia's food:
The soupe their only *hawkie* does afford
That *'yont the hallan* snugly chews her cood:
The dame brings forth in complimental mood
To grace the lad, her *well-hain'd kebbuck, fell*,
And aft he's prest, and aft he ca's it gude;
The frugal wifie, garrulous, will tell,
How 'twas a *towmond auld, sin lint was i' the bell*."

3. How is such a story as that of Tam o' Shanter raised into poetry? And what are some of the excellences of Burns' work that this poem well illustrates?

What other excellences may be well seen in The Cotter's Saturday Night? Compare this poem with Gray's Elegy, and what points of similarity and points of difference do you find?

Cite three of Burns' poems that show, in different ways, his remarkable pathos.

What essential qualities of lyric poetry does the work of Burns possess in a high degree?

What qualities explain the eminently popular character of his verse?

In what respects is Burns' poetry representative of the new social and political ideas of his age?

What were some of the chief weaknesses of Burns as a man, and how did they affect his poetry? He says of himself in "The Vision" —

"— e'en the light that led astray
Was light from heaven."

What did he mean? And is there any sense in which the statement is true?

ON COURSE IV.

I. Wordsworth.

1. State the principal facts in Wordsworth's life during the interval between leaving the University and settling at Grasmere.

   Explain briefly the influence of the French Revolution upon him during those years.

   For what does he profess himself indebted to his sister in that phase of his experience?

   Name the chief poems produced during that period. How were these poems received? On what did the critics base their objections?

2. On what ground did Wordsworth base his preference for subjects from humble life?

   Show by somewhat detailed reference to Michael, The Highland Reaper, Alice Fell, Lucy Gray, The Leech Gatherer, Simon Lee, the various ways in which Wordsworth treated subjects from humble life; show in which poems the treatment is poetically successful, and in which it is not; and give some reasons for the difference.

   Compare with the poems above named such work as Gray's Elegy, Goldsmith's Deserted Village, Burns' Cotter's Saturday Night or Mary Morison, — all, in some sense, poems of humble life, — and show how Wordsworth's treatment differs from that of his predecessors.

3. State what you think there is characteristic in Wordsworth's attitude towards external nature; and illustrate your statements by detailed reference to Lines above Tintern Abbey, "Three Years She Grew," and any other poems you may choose.

4. "The Ode to Duty," said Wordsworth once, "is a chain of extremely valuable thoughts"; give the main thoughts of the chain. Translated into prosaic form, what is the *meaning* of the lines? —

"Thou dost preserve the stars from wrong,
And the most ancient heavens through Thee are fresh and strong."

5. Lovers of Wordsworth claim for his poetry unusual value as moral impulse and inspiration; does this claim seem to you just? And, if so, to what virtues does it most inspire?
6. What were some of the marked deficiencies and limitations of Wordsworth's poetic genius? Refer to some poems that show such deficiencies and limitations.

II. Shelley.

1. State briefly the facts with reference to Shelley's expulsion from the University, and his first marriage. Show how these facts illustrate his opinions and temper.
2. Characterize the mood or temper that seems to be common to all the following named poems, and to many others of Shelley, — indeed it might be called the Shelleyan mood, as another mood is often termed Byronic: — Alastor, Lines among the Euganean Hills, To a Skylark, Stanzas near Naples, The Sensitive Plant, The West Wind, "Rarely Comest Thou, Spirit of Delight."
3. Shelley has remarkable powers of natural description; what kind of scenes does he describe best? Illustrate by reference to The Cloud, Lines among the Euganean Hills, Prometheus Unbound.
4. Shelley's verse has also marvellous musical quality; illustrate by reference to at least five poems that show it in a marked degree.
5. The Adonais. Occasion of it? Plan of it? Who are the "Mountain Shepherds," friends of Adonais? The last is Shelley himself — how is he described? What notion of a future life is embodied in the Adonais?
6. Shelley was our typical poet of revolutionary sentiment:

against what wrongs does he think himself in revolt? To what motives does he usually appeal for reform? At what points was his social philosophy radically defective? How did his revolutionary sentiment affect his shorter, lyrical poems?

7. He was, says Matthew Arnold, "a beautiful and *ineffectual* angel." What does Mr. Arnold mean?

III. Keats.

1. "Love and Death had come together." What facts of Keats' life are thus metaphorically stated?

   Name his principal poems in the order of their composition. In what respects are the last much better than the first?

2. Tell the story of The Eve of St. Agnes, particularizing as you go on such passages as show most clearly the keenness and delicacy of Keats' susceptibility to sensuous beauty.

   Shelley also had a keen sense of beauty, but it was quite different from that of Keats. Compare, for example, The Eve of St. Agnes with The Cloud or The Sensitive Plant.

3. Give the sentiment that inspires the Ode to a Grecian Urn.
4. Compare the Ode to a Nightingale with the Ode to a Skylark. In both there is hopeless desire and longing: but how do the desire and longing of Keats differ from those of Shelley?
5. Compare the descriptive work of Wordsworth, Byron, Shelley, and Keats — as to objects of description most congenial to each, and the mood in which each habitually contemplates those objects. Use for illustration, Tintern Abbey, Childe Harold, The Cloud or West Wind, The Eve of St. Agnes.

IV. Lamb.

Write a brief essay upon Charles Lamb, covering the following points: —

(1) His domestic history and his principal friendships, with illustrative references to the essays.

(2) His favorite authors, and their influence upon his own literary style.

(3) His humor — its varieties, and its essential spirit.

(4) His pathos.

ON COURSE V.

I. Carlyle.

1. Sartor Resartus. Explain the metaphor in the title.

What facts of Carlyle's parentage, education, early friendships, are related, under a thin disguise, in Book II.?

Explain what you understand to have been the spiritual crisis described in the chapter on the "Everlasting No."

Give Teufelsdröckh's views of Happiness and of Work, as expounded in the chapter entitled "The Everlasting Yea." "This," says Teufelsdröckh, "is the Everlasting Yea, wherein all contradiction is solved": what is? How far did Carlyle exemplify in his own life the principles laid down in this chapter?

What is the meaning of the phrase "Natural Supernaturalism" as it is explained in the chapter bearing that title?

2. Cite from the Sartor Resartus at least two passages that exemplify Carlyle's remarkable power of imaginative description.

Carlyle's prose style. Point out (1) some peculiarities of his diction; (2) some idioms and turns of phrase of which he is fond; (3) some peculiarites of sentence

structure and arrangement; (4) some favorite figures and other rhetorical devices.

Carlyle's prose style is obviously the exact opposite of Matthew Arnold's: show in what respects the two styles are thus violently contrasted with each other, and show how each style is representative of the temper of the man.

II. Browning.

1. Describe the following short poems, giving incident or narrative, argument, and the central truth that each poem illustrates or enforces: — The Last Ride Together, Youth and Art, Love among the Ruins, Abt Vogler.
2. Andrea del Sarto. Who are the persons? How does the beautiful descriptive passage at the beginning add to the dramatic effect of the poem? To what facts in his life does Andrea refer? Of what does he accuse himself? What is the real cause of his failure? How is it pathetically shown in the last paragraph of the poem? What principles in Browning's philosophy of life would you say this poem illustrates? And can you show how the same principles are illustrated — but from the side of success rather than of failure — in Rabbi Ben Ezra?
3. The Epistle of Karshish. Outline the epistle. Point out the nice dramatic skill with which Karshish, by the way he tells his story, is made to reveal his own character.

   Point out any brief passage of vivid description that subtly harmonizes with the mood of the speaker.

   Explain the characteristics of thought and judgment attributed to the risen Lazarus.

   What is the great truth, the possibility of which has so impressed Karshish?

   In what other poem of Browning assigned for your reading does the same truth find most emphatic and beautiful expression?

4. Compare Browning's treatment of love, as seen for instance in Love among the Ruins, Youth and Art, The Last Ride Together, with Tennyson's, as seen in The Gardener's Daughter, The Miller's Daughter, Locksley Hall.
5. What is meant by "dramatic" when the term is applied to poetry not in the form of drama?

   What is the "dramatic monologue"? Illustrate the form by a full description of My Last Duchess.
6. Browning's alleged obscurity. Point out some peculiarities of diction and structure, and some habits of thought that account for it.

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